

75

ILLUSTRATED DESCRIPTIVE LIST

OF THE

GEO. WOODS & CO.'S

Parlor Organs

1877

GEORGE WOODS & CO.

Factories and Offices, Cambridgeport, Mass., U. S. A.

WAREROOMS,

608 Washington Street, Boston, Mass.

72 Adams St., Chicago, Ill.

Geo. Woods & Co.'s Parlor Organs.

FOR nearly a generation the manufacturers of these Instruments have devoted themselves to the development and perfection of the Reel Organ, and to the rendering it the valuable and attractive addition it now is to the Home, the Sanctuary, and the Concert Room.

Their labors have been devoted particularly to the increase in the scope of the instrument by the introduction of

BEAUTIFUL SOLO STOPS.

To improving the Quality of Tone by radical changes in the construction of the instrument, and by giving the greatest care to the voicing and tuning of the reeds ; to endeavors to have the exterior conform to the improvements made in the musical portion of the instruments by devising the **MOST ELEGANT DESIGNS OF CASES**, and, above all, to the establishment of a standard of workmanship that should be higher than anything ever before produced in their line of business.

For Thorough Workmanship and Elaborate Finish of every detail of construction they have established a reputation that is most widely and favorably known. Nothing that ingenuity could devise, labor accomplish, or capital procure has been omitted in their endeavors to acquire and sustain this reputation ; and the inspection and criticism of all interested in music is respectfully invited to the latest styles of their Instruments, as set forth herein.

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GREAT numbers of low priced instruments have been sold at figures ranging from one hundred to one hundred and fifty dollars ; but it is believed by **GEO. WOODS & Co.** that many of such organs hitherto sold at these prices have been constructed upon erroneous principles, inasmuch as in order to produce an instrument that could be sold at a low figure, and to compete with other makers in appearance and style of case, the quality of the work in the actions and interior has been greatly cheapened and deteriorated, as has also the quality of the tuning and voicing. It is very easy to cheapen an organ a few dollars in the tuning, and to rob the action work and material to a like extent, in order to admit of a like amount being expended in the construction of a large, showy, and oftentimes flashy, case ; but such a proceeding, while it often results in a case being in poor taste and out of harmony with the musical capacity of the instrument, will most surely result in the production of such a quality of tone as will be most distasteful to the educated and refined musical ear, and will as surely eventuate in the causing of much annoyance, trouble and expense to the purchaser, by reason of the inferior construction of the action work.

Numbers 0, 1, 2, 3, 4, 5, 16, 17, and 18 are in the same pattern of Case. (See next page.)

No. 0.—One Set of Reeds, Four Octave, Knee Swell.

No. 1.—Two Sets of Reeds, Four Octave, Knee Swell. One Stop.
(Principal.)

No. 2.—One Set of Reeds, Five Octave, Knee Swell. One Stop. (Forte.)

No. 3.—Two Sets of Reeds, Five Octave, Knee Swell, and Grand Organ.
Seven Stops. (Flute, Diapason, Melodia, Viola, Principal Forte, Diapason Forte, Grand Organ.)

No. 4.—Three Sets of Reeds, Five Octave, Knee Swell, Grand Organ and two Solo Stops. Eleven Stops. (Flute, Viola, Melodia, Diapason, Principal Forte, Diapason Forte, Celeste, Concert Flute, Solo Forte, Grand Organ, Tremolo.)

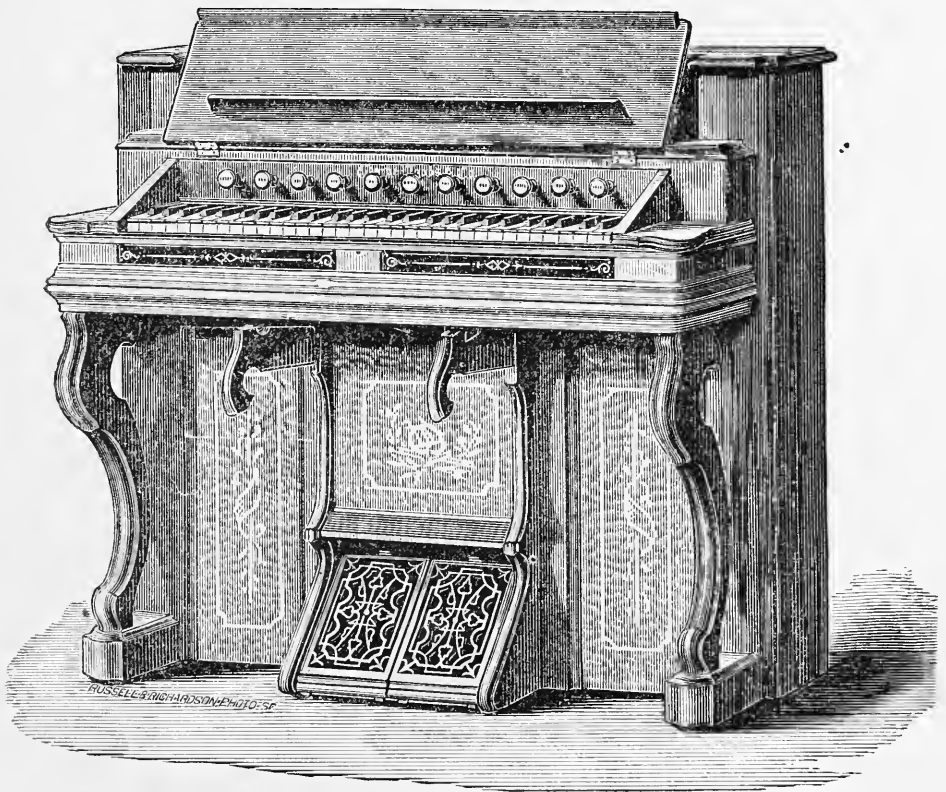
No. 5.—Three Sets of Reeds, Five Octave, Knee Swell, Grand Organ, and Sub Bass. Eight Stops. (Flute, Viola, Melodia, Diapason, Principal Forte, Diapason Forte, Sub Bass, Grand Organ.)

No. 16.—Three Sets of Reeds, Five Octave, Knee Swell, Grand Organ, Sub Bass, and Octave Coupler. Nine Stops. (Flute, Viola, Melodia, Diapason, Principal Forte, Diapason Forte, Sub Bass, Grand Organ, Octave Coupler.)

No. 17.—Four Sets of Reeds, Five Octave, Knee Swell, Grand Organ, Two Solo Stops, Sub Bass, and Octave Coupler. Twelve Stops. (Flute, Viola, Grand Organ, Melodia, Diapason, Celeste, Concert Flute, Tremolo, Solo Forte, Sub Bass, Octave Coupler, Diapason Forte.)

No. 18.—Two Sets of Reeds, Five Octave, Knee Swell, Grand Organ, Tremolo, and Solo Stops. Ten Stops. (Melodia, Diapason, Tremolo, Viola, Dolcan, Grand Organ, Celeste, Concert Flute, Principal Forte, Diapason Forte.)

THE following we believe to be the most desirable Organs ever offered at such low prices, and we ask particular attention to their beautiful quality of tone, evenness of scale, and the remarkably fine finish of all the action work. The cases are thoroughly made and well finished, in good taste, without any meretricious ornamenting, or the use of sawdust carvings, &c.

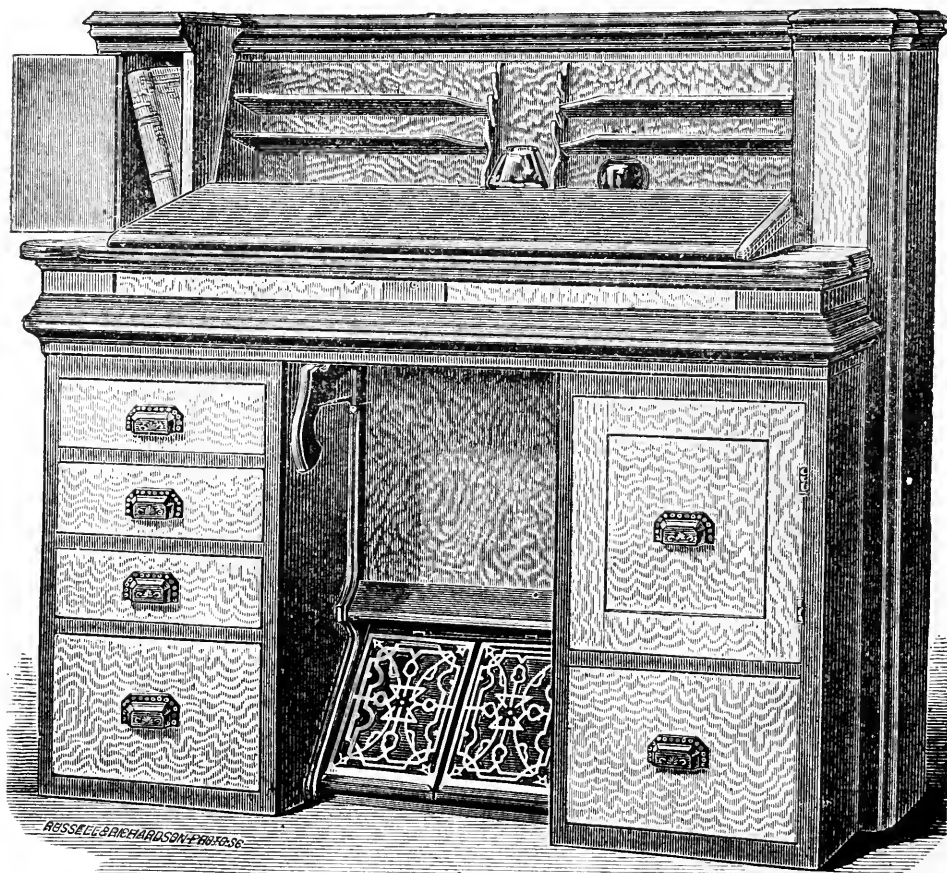


Style 17.

DESK ORGANS.

THESE INSTRUMENTS combine a thoroughly appointed Desk and Cabinet with an ordinary instrument, the desk serving for the case of the organ, thus economizing expense and space. The case is veneered with variegated walnut and elegantly finished, both on front and back. The top of the organ shutting down forms a writing desk, covered with enameled cloth; and there are three drawers, three cabinets, with book-racks, paper-racks, and pen-racks, with revolving cover; the whole locked or unlocked with one movement of the key.

These instruments are particularly recommended for the use of Teachers and Schools, as the expense of the ordinary teacher's desk can be avoided.



Style 30.

Styles 30, 31, and 33 are in the same pattern of Case.

No. 30.—One Set of Reeds, Four Octave, Knee Swell.

No. 31.—Two Sets of Reeds, Four Octave, Knee Swell. One Stop. (Principal.)

No. 33.—Two Sets of Reeds, Five Octave, Knee Swell. Four Stops. (Flute, Viola, Melodia, Diapason.)

ORGANS IN JET AND GILT CASES.

In the following styles the cases are elegantly finished in jet throughout, with gilt ornamentation on front and end panels, and fall. These styles furnish very ornamental and attractive cases at very reasonable figures.



Style 87.

Styles 83, 84, 85, 86, 87, and 88, are in the same pattern of Case.

- No. 83.**— Five Octave, Seven Stops, Knee Swell, and Grand Organ. Stops same as in Style 3.
- No. 84.**— Five Octave, Eleven Stops, Knee Swell, Grand Organ, Tremolo, and two Solo Stops. Stops same as in Style 4.
- No. 85.**— Five Octave, Eight Stops, Knee Swell, Grand Organ, and Sub Bass. Stops same as in Style 5.
- No. 86.**— Five Octave, Nine Stops, Knee Swell, Grand Organ, Sub Bass, and Octave Coupler. Stops same as in Style 16.
- No. 87.**— Five Octave, Twelve Stops, Knee Swell, Grand Organ, Tremolo, Sub Bass, Octave Coupler, and two Solo Stops. Stops same as in Style 17.
- No. 88.**— Five Octave, Ten Stops, Knee Swell, Grand Organ, Tremolo, and Solo Stops. Stops same as in Style 18.

PRICES.

It has been the determination of GEO. WOODS & Co. to construct the best and most perfect Instrument of its class in the world. All the material used by them is of the finest quality, selected with scrupulous care, and the workmanship is of a very high order. The reputation of the members of the firm as successful inventors, and mechanics of great practical skill, enables them to secure the aid of assistants of great ability, and no pains or expense whatever are spared in producing such a fine quality of work as shall cause it to rank far above those productions which have hitherto been regarded as first-class.

They have the very best facilities for manufacturing on the largest scale. Their many years of practical experience, and extensive capital are of great advantage to them, enabling them to profit by such a perfect system of division of labor, and opportunities of purchasing material in the largest quantities and in the lowest markets, as reduces the cost of manufacture to the minimum, and enables them to place their Instruments upon the market AT VERY LOW PRICES FOR WORK OF SUCH FINE QUALITY.

A comparison of our Organs and Prices with those of any other manufacture will prove this statement conclusively.

Styles 6, 10, 13, and 14, are in the same pattern of Case. (See opposite page.)

No. 6.—Two Sets of Reeds, Five Octave, Tremolo, and Grand Organ. Eight Stops. (Flute, Viola, Grand Organ, Melodia, Diapason, Diapason Forte, Principal Forte, Tremolo.)

No. 6, with Fan Tremolo, additional,

No. 10.—Three Sets of Reeds, Five Octave, Fan Tremolo, Grand Organ, Sub Bass, and Octave Coupler. Ten Stops. (Flute, Viola, Sub Bass, Melodia, Diapason, Octave Coupler, Diapason Forte, Principal Forte, Tremolo, Grand Organ.)

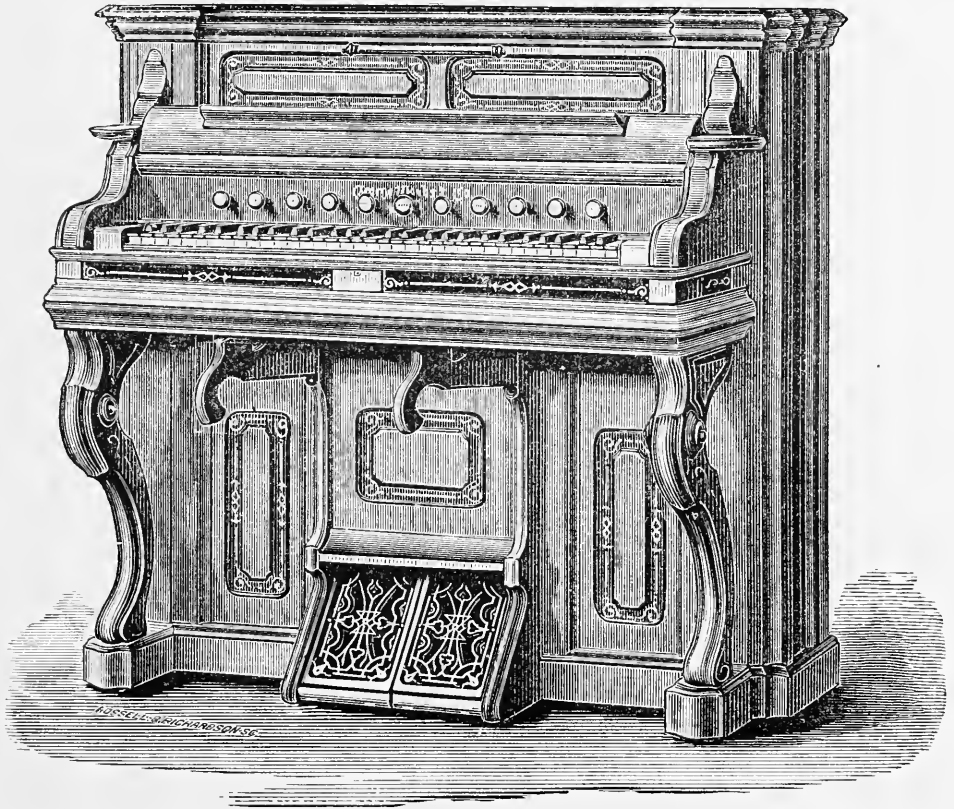
No. 13.—Four Sets of Reeds, Five Octave, Three Solo Stops, Grand Organ, and Tremolo. Eleven Stops. (Flute, Viola, Clarinet, Solo Forte, Celeste, Diapason, Melodia, Vox Humana, Grand Organ, Viol D'Amour, Tremolo.)

No. 14.—PIANORGAN, Two Sets of Reeds, Piano, and Tremolo. Eight Stops. (Flute, Viola, Melodia, Diapason, Principal Forte, Diapason Forte, Tremolo, Piano.)

The "Piano," in Style 14, extends through the upper half of the manual, is a most beautiful addition to the instrument, increases the power greatly, and will never become out of tune.

FIVE OCTAVE ORGANS.

IN the following styles the cases are of walnut, paneled and moulded, with projecting key-boards, shellac finished, ivory stops, patent valves, and improved bellows, swell and pedals.



Style 13.

GEO. WOODS & Co. produce but one grade and one class of Instruments ; precisely the same care being taken with the lowest priced organ on their list as with the highest, the difference in prices being determined only by the capacity of the instruments, and in the expense devoted to the cases and fittings ; the action work in every style being of the same quality, and the same care being given to the voicing and tuning. They could easily produce an instrument that could be sold for a few dollars less than their established prices, but doing this would be likely to result in the causing of much annoyance, trouble and expense to the purchaser, by reason of the inferior construction of the action work. The plan they have adopted and strictly adhered to of producing but one quality of work, and that of the very best, has been of great benefit to them, and is a principal cause of the reputation they have acquired.

Styles 7, 11, 40, 42, and 44 are in the same pattern of Case. (See opposite page.)

No. 7. — Three Sets of Reeds, Tremolo, Grand Organ, and two Solo Stops. Five Octave. Ten Stops. (Flute, Viola, Melodia, Diapason, Celeste, Concert Flute, Forte, Tremolo, Dolcan, Grand Organ.)

No. 11. — Four Sets of Reeds, Tremolo, Grand Organ, two Solo Stops, Sub Bass, and Octave Coupler. Five Octave. Twelve Stops. (Flute, Viola, Sub Bass, Melodia, Diapason, Octave Coupler, Celeste, Concert Flute, Tremolo, Dolcan, Forte, Grand Organ.)

No. 40. — Two Sets of Reeds, Fan Tremolo, and Grand Organ. Five Octave. Eight Stops. (Flute, Viola, Fan Tremolo, Melodia, Diapason, Grand Organ, Principal Forte, Diapason Forte.)

No. 42. — Five Sets of Reeds, Tremolo, Grand Organ, two Solo Stops, Sub Bass, and Octave Coupler. Five Octave. Twelve Stops. (Flute, Viola, Melodia, Diapason, Vox Humana, Æoline, Sub Bass, Octave Coupler, Tremolo, Forte, Dolcan, Grand Organ.)

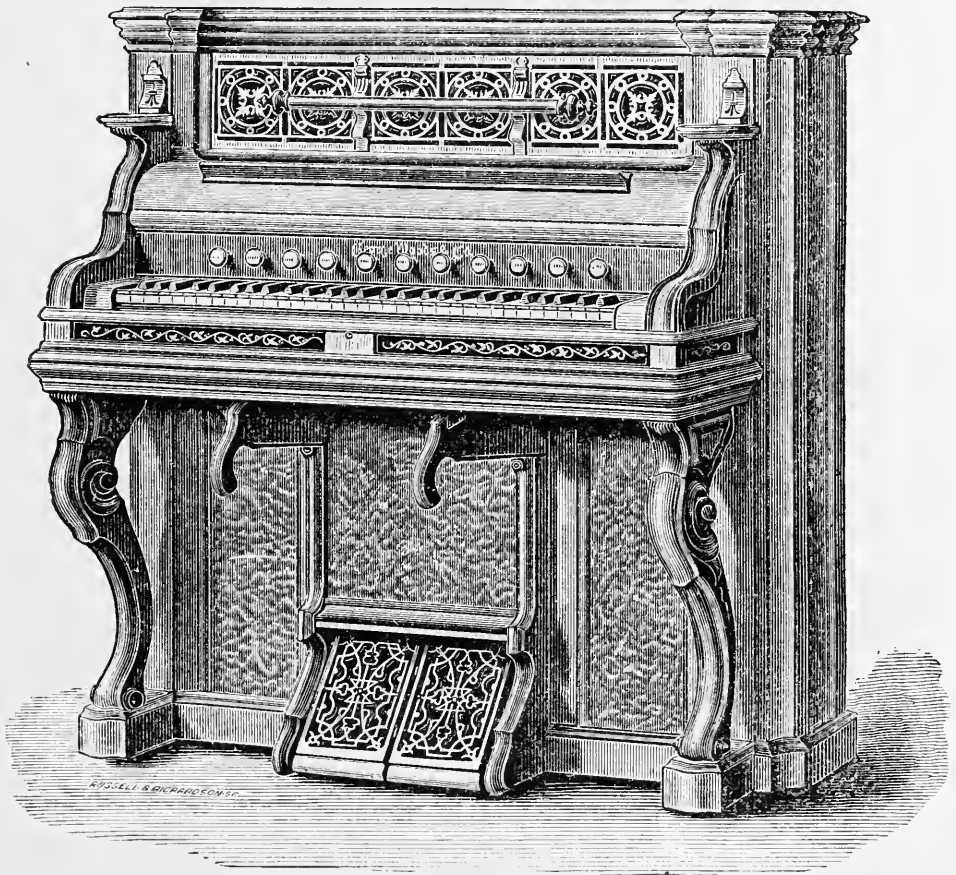
No. 44. — PIANORGAN, Four Sets of Reeds, Tremolo, Piano, Two Solo Stops, and Bass Coupler. Five Octave. Eleven Stops. (Flute, Viola, Melodia, Diapason, Vox Humana, Æoline, Forte, Tremolo, Piano, Dolcan, Bass Coupler.)

SIX OCTAVE ORGAN.

No. 46. — Two Sets of Reeds, Six Octave. Eight Stops. (Flute, Viola, Melodia, Diapason, Principal Forte, Diapason Forte, Tremolo, Grand Organ.)

SOLO STOP ORGANS.

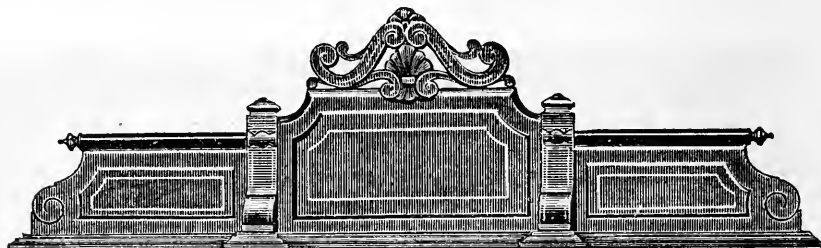
THE following styles are finished in the most thorough and elaborate style possible; they are in large upright cases of walnut throughout, front and back, heavily moulded and paneled, with veneered and polished panels in selected woods on ends and fronts, projecting key-board, carved trusses, extra ivory for keys, ivory fronts, French sharps, highly finished name board, and ivory stops.



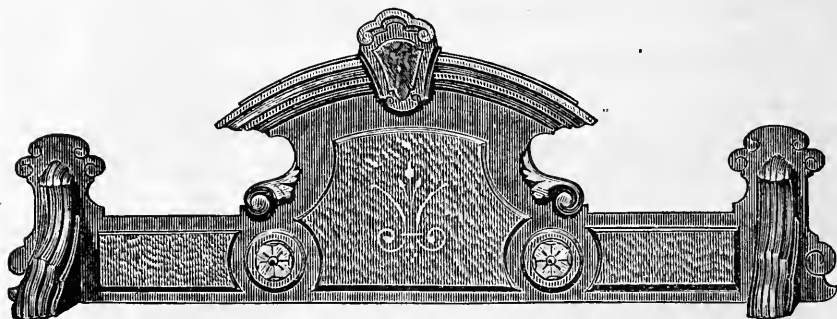
Style 42.

ORNAMENTAL TOPS.

Ornamental Tops of very pleasing design, adding to the height and attractive appearance of the Instrument.



Style A.

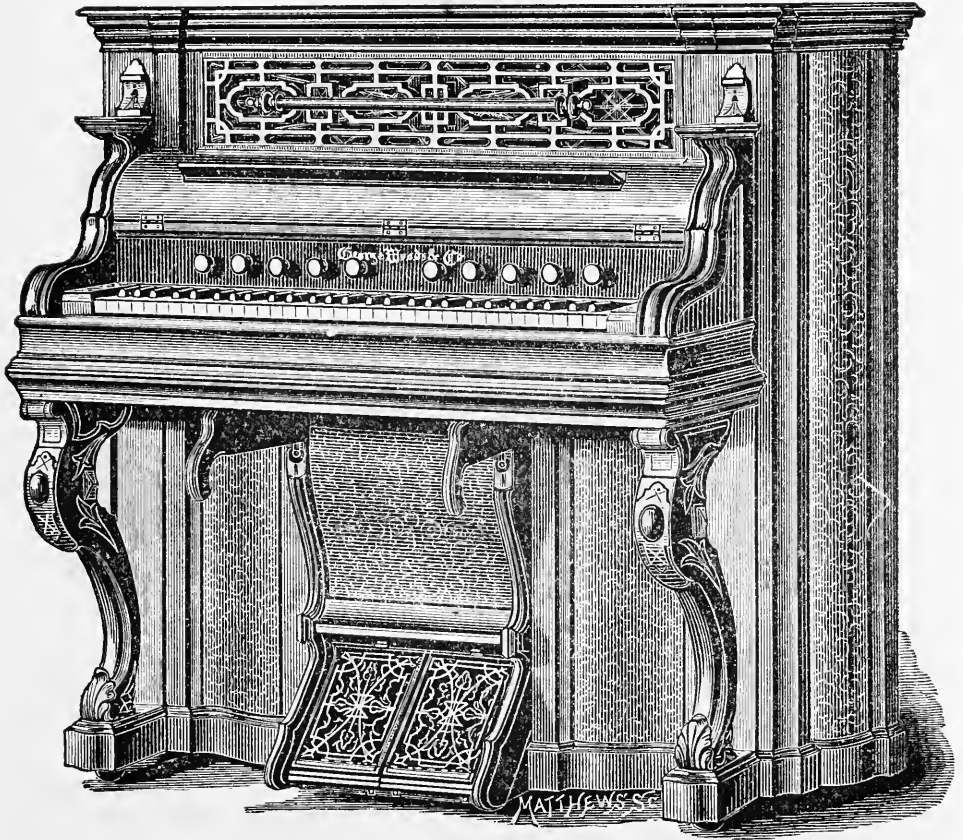


Style B.

GEO. WOODS & Co. have on file thousands of testimonials from gratified purchasers of their instruments, including many distinguished amateurs and professionals; but none have ever been solicited by them or published in any advertisement. They have refrained from this for the reason that they, as well as the thinking portion of the public, are aware of the ease with which testimonials are obtained, and the many influences that are often brought to bear to procure them. For similar reasons they have never exhibited their Instruments at fairs or exhibitions, as they believe that the methods in vogue for obtaining medals and premiums, are frequently corrupt; and that the large sums often expended on such occasions would be laid out to much better advantage if devoted to improving the general character of the instruments, rather than on a few specimens, constructed especially with a view to exhibition and the procuring of diplomas, &c.

OUR PARLOR GRAND CASE.

No engraving can do justice to the elegant appearance of these cases.



Style 42, in Parlor Grand Case.

Any style costing more than \$250 can be had, if desired, in Parlor Grand Case.

Additional price, \$50.

PRACTICE AND CHURCH ORGANS.

These styles are extremely desirable for the use of organists, teachers, and students for pedal and solo stop practice, and for use in churches and halls. They are very powerful, and finished in very substantial cases of walnut throughout.

(For cases for Nos. 93, 97, 106, and 107, see next page.)

No. 93.—Five Octave, Three Sets of Reeds, Grand Organ, and Pedal Bass. Eight Stops. (Melodia, Diapason, Flute, Viola, Principal Forte, Diapason Forte, Bourdon Pedals, Grand Organ.)

No. 97.—Five Octave, Six Sets of Reeds, Tremolo, Grand Organ, Three Solo Stops, Octave Coupler, Two Pedal Bass Sets. Fourteen Stops. (Melodia, Diapason, Violoncello Pedals, Bourdon Pedals, Flute, Viola, Solo Forte, Dolcan, Grand Organ, Octave Coupler, Vox Humana, Celeste, Concert Flute, Tremolo.)

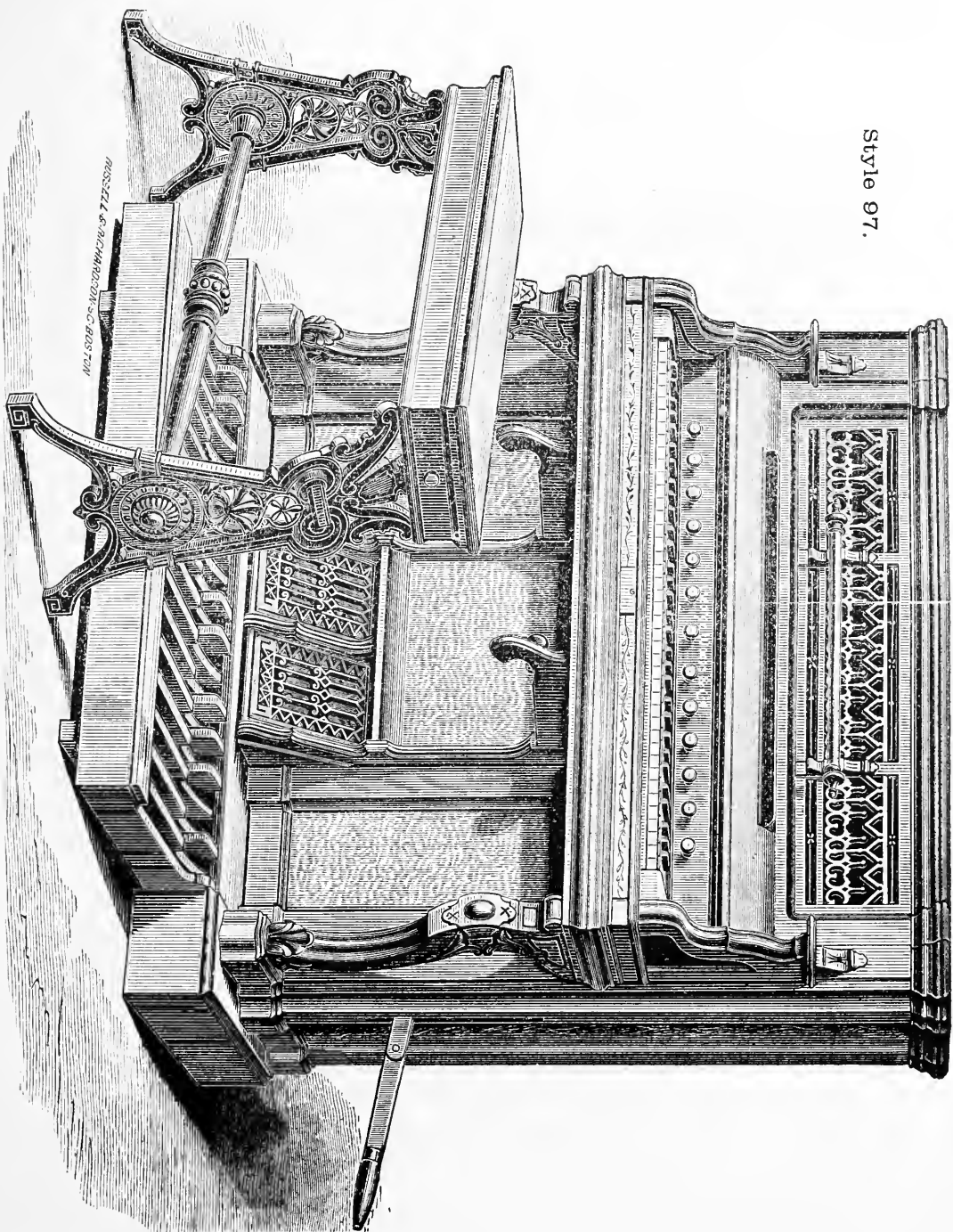
ORGANS WITH PIPE ORGAN STOP.

These styles have each two and one half octaves of veritable organ pipes in the treble. They are of very beautiful quality of tone, add greatly to the power of the instrument, and by a patented tuning arrangement can very readily and effectively be kept in tune with the reeds.

No. 106.—Five Octave, Three Sets of Reeds, Pipe Organ, Grand Organ, Sub Bass, and Octave Coupler. Ten Stops. (Melodia, Diapason, Flute, Viola, Principal Forte, Diapason Forte, Sub Bass, Octave Coupler, Grand Organ, Pipe Organ.)

No. 107.—Five Octave, Four Sets of Reeds, Pipe Organ, Grand Organ, Octave Coupler, and Two Pedal Bass Sets. Eleven Stops. (Melodia, Diapason, Pipe Organ, Flute, Viola, Octave Coupler, Principal Forte, Diapason Forte, Violoncello Pedals, Bourdon Pedals, Grand Organ.)

Style 97.



TWO MANUAL ORGANS

WITH COMBINATION SOLO STOPS.

It is impossible to convey any adequate idea of the wonderful capacity or the production of musical effects which is given to these Instruments by the connection of the two manuals of keys with the COMBINATION SOLO STOPS.

To these styles are given the utmost care and the nicest taste in voicing; and a purity and roundness of tone is the result, which it is difficult to realize is obtained from reeds.

No. 21.—Five Octave, Four Sets of Reeds, Two Banks of Keys, Woods' Improved Manual Coupler. Ten Stops. (Hautboy Treble, Bourdon Treble, Diapason Treble, Principal Treble, Hautboy Bass, Bourdon Bass, Principal Bass, Diapason Bass, Manual Coupler, Fan Tremolo.)

No. 22.—Five Octave, Six Sets of Reeds, Two Banks of Keys, Woods' Improved Manual Coupler, Octave Coupler, Æoline, Vox Humana, Sub Bass, and Celeste. Sixteen Stops. (Hautboy Treble, Bourdon Treble, Diapason Treble, Principal Treble, Hautboy Bass, Bourdon Bass, Principal Bass, Diapason Bass, Manual Coupler, Octave Coupler, Celeste, Sub Bass, Vox Humana, Æoline, Forte, Tremolo.)

TWO MANUAL ORGANS

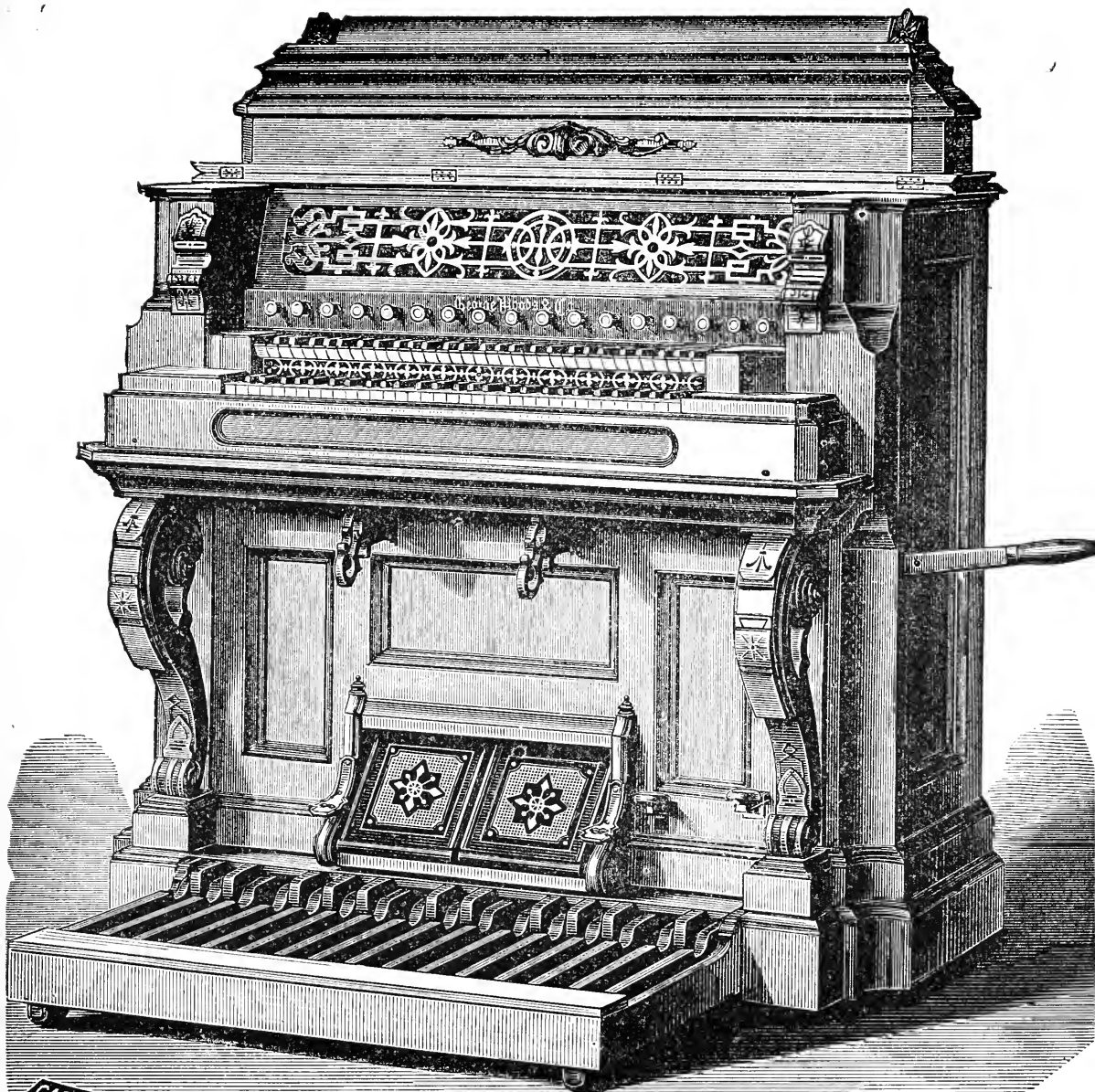
WITH COMBINATION SOLO STOPS AND PEDAL BASS.

These instruments possess many recommendations for use in small Churches and Halls, as well as in the Parlor. They are very powerful; their quality of tone is peculiar and most beautiful; their capacity for variety is very great; they are easily transported in perfect order for use, and very seldom require tuning.

The following styles are finished in the most thorough and elaborate manner possible, with all the latest improvements, as in styles on next page.

No. 35.—Five Octave, Six Sets of Reeds, Woods' Improved Manual Coupler, Full Pedal Bass of Twenty-seven Notes. Thirteen Stops. (Hautboy Treble, Bourdon Treble, Diapason Treble, Principal Treble, Hautboy Bass, Bourdon Bass, Principal Bass, Diapason Bass, Manual Coupler, Pedal Coupler, Fan Tremolo, Bourdon Pedals, Bombard Pedals.)

No. 36.—Five Octave, Seven and one half Sets of Reeds, Two Banks of Keys, Woods' Improved Manual Coupler, Æoline, Vox Humana, Celeste, Octave Coupler. Eighteen Stops. (Hautboy Treble, Bourdon Treble, Diapason Treble, Principal Treble, Hautboy Bass, Bourdon Bass, Diapason Bass, Principal Bass, Vox Humana, Æoline, Manual Coupler, Pedal Coupler, Octave Coupler, Celeste, Forte, Tremolo, Bourdon Pedals, Bombard Pedals.)



CASE PAT'D. DEC. 17, 1872.

RUSSELL-RICHARDSON PHOTO-SC.

Style 36.

Geo. Woods & Co.'s Combination Solo Stops.

THE ÆOLINE.—A soft or breathing stop.

THE VOX HUMANA.—A baritone solo stop.

THE PIANO.—A Piano of exquisite tone which will never require tuning.

The above stops are in every case separate and additional sets of vibrators and steel bars, and entirely distinct from the Tremolo which accompanies them. The great variety of combinations and variations of which they are capable impart to the instrument a wonderful capacity for the production of musical effects, and they can all be brought at will into the full organ, adding largely to its power and richness of tone.

MUSICAL EFFECTS AND COMBINATIONS.

All other recommendations being equal, that Organ is the most valuable which is capable of producing the greatest number of musical effects and variations. It is claimed by GEO. WOODS & CO., and the claim can be verified by enquiry and examination, that the Instruments of their manufacture produce qualities of tone which are the nearest approach that has ever been made to the tones of the pipe organ; that, in addition to this, they possess the most beautiful qualities of tone which are peculiar to themselves; and that the arrangements and inventions which they alone make use of, give to them a capacity for producing the greatest variety of orchestral and instrumental effects, and a range of expression which is certainly wonderful.

These advantages are due severally to the general plan of the construction of the Instruments; the great amount of care, skill, and taste given to the tuning and voicing of the reeds; and, above all, to the merits of their COMBINATION SOLO STOPS,—

ÆOLINE, VOX HUMANA, AND PIANO.

This invention is by far the most important ever introduced into reed instruments, and is fully covered by letters patent.

"All works of Art must bear a price in proportion to the skill, taste, time, expense, and risk attending their manufacture.

Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap.

Beautiful forms and compositions are not made by chance, nor can they ever in any material be made at small expense.

A competition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures."

In the Geo. Woods & Co.'s Instruments no expense whatever is spared in perfecting to the utmost nicety every detail of construction and workmanship; they are so thoroughly made as to last a lifetime, giving but little trouble to the purchaser, and when these points are considered it will be seen that these Instruments are much the cheapest in the market.

Style 36,

With Pipe Top.

